MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

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THE CAPTIVE ADOLPHE WILLIAM BOUGUEREAU

Gift of Sidney Spitzer in memory of Celian Milo Spitzer

GIFT OF A BOUGUEREAU

THE permanent collection of paintings in the Toledo Museum of Art has been enriched by the notable gift of Mr. Sidney Spitzer,—a very fine example of the work of the late Adolphe William Bouguereau. The title of this important work is The Captive, and the canvas is reproduced elsewhere in this edition of the News. The painting at one time formed a part of the collection of the late General C. M. Spitzer, the elder brother of the donor, one of the first Toledoans who had the inspiration to gather about him in his palatial home, the works of great masters in the field of art.

The canvas is a large and important one, equal in quality to the many examples of Bouguereau's work hanging in the Luxembourg and other leading galleries of the world. Bouguereau was born in the city of La Rochelle, France, in 1825, and there also he died in 1905 at the advanced age of eighty years. He painted with youthful enthusiasm until almost his last moment.

While Bouguereau's important place in the history of art is firmly fixed by virtue of his achievements, his conquests, and the honors conferred upon him by his contemporaries, there are those over-conscious of their own moment who are apt to belittle his accomplishment. True, the art urge today is not the urge that animated Bouguereau. Since his time new worlds have been born to the universe and worlds have died, but the glory of Arcturus abides. The mile-stones of our evolution once they become mile-stones are forever one with the glory of the universe. Bouguereau's work was characterized by a refinement that has seldom been excelled, a refinement so tenuous that in the hands of any but its master, the shimmering full-orbed bubble vanishes and insipidity remains. There is a beauty of color suffusing the face of granite crests and a beauty also in the opalescent nuances of the gossamer web. Some masters must slake their thirst in the robust waterfall, while others find refreshment in the modest dew. Were beauty confined to one method of expression, it would soon pall upon our senses, and if all masters wrought in the same form, art must indeed become monotonous. If then, Bouguereau spoke a last word in knowledge, refinement and taste, it is only the simple plan of nature and well perhaps for evolution, that the masters of the present moment give expression to themselves in a sterner tongue. All of life's expressions are evolutionary, as is life itself. Bouguereau was but the perfect instrument selected by nature to record a particular and necessary passage. He reached the pinnacle of achievement in his allotted field, and while we agree that art should not stop at Bouguereau, we should agree also as to his supreme mastery in his chosen metier.

Mr. Sidney Spitzer is a member of the Board of Trustees of the Museum, and President of the Toledo Chapter of the Archaeological Institute of America. He is also one of the benefactors of the Museum and is deeply interested in its work. This last evidence of his interest and generosity will give lasting pleasure to the art lovers of Toledo.

EXHIBITIONS

OCTOBER will see the first exhibition of the newly organized Toledo Camera Club. During the spring and summer the club has been holding its meetings at the Museum. Great interest has been evidenced and much excellent photographic work has been produced. Judges will be appointed by the club to pass upon the work submitted and to classify it according to quality so that in the future exhibitors may compete only with those of equal proficiency. The officers of the Camera Club are George W. Stevens, President; C. L. Lewis, Vice President; George W. Risser, Secretary and D. D. Fetzer, Treasurer.

At the same time there will be exhibited a group of water colors by Frank W. Benson, one of the leaders in the New England group of painters which centers around Boston.

In the Print Gallery an exhibition of lithographs from the Museum collection will follow that of George Bellows' lithographs, which has been on view thruout September. Our print collection has been growing rapidly, now including many of the greatest etchings, engravings, wood cuts, and lithographs ever produced. Among the masters of the latter technique who will be represented in the exhibition are Thomas Way, Whistler, Daumier, Gavarni, Millet, Isabey and Bonington.

THE MAUMEE RIVER — CARLTON T. CHAPMAN, N. A.

Gift of the Henry W. Ranger Fund

RANGER FUND GIFT

THE Toledo Museum has again been honored by The National Academy of Design. About two years ago the Academy purchased thru the Henry Ward Ranger Fund, a painting by Irving E. Couse and presented it to the Museum. The same fund provided the second gift, the canvas selected from the Winter Exhibition of 1922, being The Maumee River, by Carlton T. Chapman, N. A. an especially fitting subject to come to Toledo.

Not alone the subject makes this an interesting addition to our collections. Carlton T. Chapman may almost be claimed as a Toledo painter, he having done much of his work here and in this vicinity. He was born at New London, Ohio, in 1860, studied at the National Academy of Design and the Art Students' League in New York, and at the Julian Academy in Paris. His studio is now in New York and he is a member of the National Academy of Design, having been elected in 1914. The Toledo Museum possesses also his painting A Rocky Coast.

The painting of our own Maumee is a study in tones of green and blue. Over all hangs a grey mist like a screen of silver, and the blue sky is glimpsed only thru the low summer clouds, faintly tinged with yellow green. Groups of trees in the center form interesting reflections in the placid water, completing the design. This peaceful scene is characteristic of the Maumee, the spot pictured being one of the broad places near Perrysburg, where the beautiful islands form one of the most picturesque views in this section.

Chapman is a lover of the sea and of sea craft. He has painted some fine marines and in the painting of yachts, fighting ships and their struggles against the elements, he combines his knowledge of naval architecture and love of the sea with his ability to handle paint effectively. The Maumee River is treated in a smooth and serene style entirely suited to the tranquility of the subject. It is a fine example of his work and worthy of a place in the Museum's collection.

Nell L. Jaffe

THE ASSISTANT AND HONOR DOCENTS

THE STORY HOURS

THE children shown in the accompanying illustration are known as assistant and honor docents and during the past season they attended the Museum story hours, which were based upon the Secor Collection of Paintings.

After coming to the story hour five Saturdays or Sundays, the children are eager to take their examination which consists of telling what they remember of each painter and his paintings.

On passing the examination they become assistant docents, wear a badge and are qualified to tell other children and the grown-ups about the paintings.

The title of honor docent is won by attending seventeen Saturdays or Sundays and passing the examination covering that many story hours. The children then receive a little silver badge bearing the initial letters, H. D.

At the twenty-four story hours last season, five children in one family were perfect in attendance and all became assistant and honor docents. During the year a total of one hundred and three children qualified as assistant docents.

This season a division will be made in the story hours for older and younger children. Junior Lectures on the Life of the Greeks for older boys and girls will be presented by Elisabeth Jane Merrill Saturday and Sunday afternoons at 2:30. The story hours for younger boys and girls will be conducted by Eula Lee Anderson at 2:30 on Saturday afternoons only. The story of American Art will be told as portrayed by the paintings in the Maurice A. Scott Gallery, together with important American works in other galleries in the Museum. This will form a further step in the development of American art to which the children were first introduced at the close of last year's story hours on the landscape painters of Europe.

Eula Lee Anderson

AN EXAMINATION FOR ASSISTANT DOCENTS

ART APPRECIATION LECTURES

THE Museum's series of lectures on art appreciation will be held Thursday afternoons at three o'clock. A general survey of the major and minor arts will be presented including painting, sculpture, architecture, costume, furniture and pottery from the time of prehistoric man through the period of Louis XIV.

The series has been designed as a cultural course for university students; to give background to the high school history classes; and to be of interest to the general public, each lecture being complete in itself, although the series as a whole forms a sequence.

CHILDREN'S MUSIC HOURS

THE Music Hours on Saturdays have been planned with a two-fold purpose. First, many children desire to hear good music. As the capacity of the Hemicycle is much too small to accomodate those who wish to attend the Sunday concerts, those audiences must be limited to adults only. In the second place, the Music Hours give more than entertainment, combining with it instruction in the appreciation and history of music. The programs for the season, which are conducted by Miss Lina C. Keith, will trace the development of orchestral music in various parts of the world, and members of the Civic Symphony Orchestra will assist.

LECTURE—RECITALS

THE Lecture-Recitals conducted by the Museum for several years under the direction of Lina C. Keith, will be continued each Friday afternoon at four o'clock, beginning September 21. The course as it is mapped out provides for a series of interesting talks, outlining the foundations, elements and forms of music, illustrated by appropriate examples from the compositions of the great masters. The list of subjects is given in this issue of the News.

While the series is arranged for students and credit given by Toledo University, anyone desiring a better understanding of music in its various forms may attend.

MUSEUM NEWS

Toledo Museum of Art
EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A

No. 44 OCTOBER 1923

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

LET us be brief in hopes we will be read. You will find on the accompanying pages outlines of the various free educational activities arranged for the approaching season. During the next six months your Museum will make something over 100,000 contacts with the children and students of our city. We are doing an important educational work in the community and in the Museum School many a deserving child is being taught design and the practical application of the principles of art to life. Talented children, be they rich or poor are afforded advantages that otherwise would have to be sought in Chicago, New York or Paris.

You make it possible for them to acquire the foundation of an art education which in many cases will lead to a livelihood and also you help to give thousands of our young people cultural advantages of inestimable value which can not but help make a strong impression upon the characters of our youth and our community as well. Following are a few figures setting forth the attendance at the various Museum activities last season.

Story Hours	7187
Lectures	5401
Concerts	9475
Lecture Recitals	847
Educational Movies	20694
Art Appreciation	1488
Art History Classes	819
Design Classes	6755
Applied Design Classes	853
Graphic Arts	2908
Music Hours	1802
High School Classes	2170
Grade Schools	5210

The above figures cover only a portion of the Museum activities. The income from dues makes all this and more possible and helps to create a beautiful and necessary institution for the benefit of all our people.

Your ten dollars is needed now if you have not already paid for 1923. The members of the Museum staff from now on should not have to devote valuable time to writing, calling or telephoning for the dues which are necessary for the carrying on of the work unhampered.

Will you not therefore, give us your valuable and generous help now when that help is most needed?

Verily, the advancing calendar should be a reminder that DUES certainly are now DUE.

FOR HIGH SCHOOL STUDENTS

IN cooperation with the high school art departments, a course of lectures on the appreciation of design and color has been planned for their classes. The course will extend over a period of two years, the lectures of the first year being devoted to design and color and those of the second year entirely to color.

Each lecture will be illustrated with the orders of design from examples of the world's masterpieces, including painting, sculpture, architecture, furniture, glass, pottery, textiles, etc. These lectures will be presented the first Tuesday of each month by Elisabeth Jane Merrill.

CREPUSCULE IN OPAL — JAMES A. McNEILL WHISTLER

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

A WHISTLER NOCTURNE

JAMES McNEILL WHISTLER was born somewhere in America. Once when the exact location of that event was in dispute, he refused to say the word that would have set many tongues at rest, maintaining that it was of no consequence. This attitude was characteristic of his life and his art. His interest was ever in the essentials rather than in the details.

Whistler was an American, though he lived practically all his life in England, France and Italy. Yet his art in itself, belongs to no school or country. Certainly it is not English, French or Italian. It is rather international, or even universal. Yet if art must be allocated to country, his is rightly considered as American, not that it is based upon the artistic traditions that had grown up in this country previous to his time, but rather that every American painter from that day on, has been influenced more or less by either his practice or dogma.

He received some three years of training in drawing at the military academy at West Point, and spent two years under the tutelage of Gleyre in his popular studio in Paris; but it is doubtful if either period contributed more to his art than the formation of habits of good craftsmanship. He was stimulated rather by what he saw than what he was taught. Not all that he saw in nature—he once said that nature is usually wrong—but rather by his vision of her gentler moods and by the interpretations of nature which he found in the works of the masters who had preceded him. Whistler's eyes were focused to delicate variations and subtle harmonies of line and color which were invisible not only to the multitude but to the highly trained perception of artists and critics of the day. Living in Paris in the late fifties, he was in touch with all that was being done by his contemporaries; he spent much time among the masterpieces of the Louvre, observing

rather than copying; and his training in painting had been purely French. In his study of the masters he had not neglected the Japanese, and onto his occidental training he grafted a knowledge of the principles of oriental art. Never did he attempt to copy those masters, but having understood their aims and ideals, he developed his own individuality. Japanese art is formal, not as geometry is, but rather as the broader aspects of nature are, weaving life into a broad pattern of beautiful harmony of line, mass and color. And so Whistler painted his Arrangements and his Harmonies, where subject was entirely subordinated to unity of composition and harmony of color.

The trick of linear perspective had been mastered long before his time, and so he had no interest in using it to make certain masses in a composition stand out from the rest, but rather sought through the use of atmospheric perspective—a subtle relation of tones—to make the distant masses recede into their proper place in the background. He painted his pictures also in flat designs, so that they seemed a part of the walls upon which they hung, rather than views seen through openings in the walls.

For a time he abandoned the representation of form completely, and sought to make his appeal entirely by harmony of color notes, speaking of his pictures, by way of analogy to music, as Symphonies and Nocturnes. It is one of these latter that Florence Scott Libbey has chosen to represent him in the Maurice A. Scott Gallery of the Toledo Museum. It is called Crepuscule in Opal, and was painted at Trouville. Whistler cared little for the splashing color of what he once termed a "vulgar sunset," but loved to represent the less resonant tones of twilight, and in Crepuscule in Opal the Museum has one of his most delightfully Whistlerian canvases, in which commonplace form and matter is elevated to a remarkable beauty through the delicacy of color harmonies. The cool atmosphere of evening, painted in a pale and silvery blue, envelops the beach and the water beyond.

This picture was shown at the London Memorial Exhibition of Whistler's work in 1905, and is a most notable addition to the fine group of paintings which Mrs. Libbey has already gathered for the Scott Gallery.

Blake-More Godwin

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

LECTURES AND CONCERTS FOR MEMBERS

Monday Evenings at 8:00 o'clock

Oct. 1	Nuremburg	Allen A. Stockdale
Oct. 8	A Nation of Builders	Blake-More Godwin
Oct. 15	Elizabethan Songs	Mrs. Frederic M. Fuller
Oct. 22	The Joy of Photography	C. L. Lewis
Oct. 29	An Illustrated Ramble in Europe	I. W. Gotshall
Nov. 5	English Cathedrals	Allen A. Stockdale
Nov. 12	Imperial Rome and Her Art	Blake-More Godwin
Nov. 19	Dialogues and Canzonets of Sixteenth Century England	Mrs. Frederic M. Fuller Mr. Julius J. Blair
Nov. 26	The Printed Page	Frank H. Aldrich
Dec. 3	The Classic Tradition and the Church	Blake-More Godwin
Dec. 10	Greece and the Greeks	James G. Halapleus
Dec. 17	English Madrigals of the Seventeenth Century	Mrs. Frederic M. Fuller Mrs. Edith Christie Gould Mrs. J. Brenton Taylor Mr. William A. Howell Mr. Julius J. Blair
Jan. 7	Byzantium's Contribution to the West	Blake-More Godwin
Jan. 14	The Art and Thought of Tell-el-Amarna	Mrs. Caroline Ransom Williams

Jan. 21	Seventeenth Century Italian Songs	Mrs. Frederic M. Fuller
Jan. 28	The Rooms in Which We Live	Miriam R. Harris
Feb. 4	The Birth of Medieval Art	Blake-More Godwin
Feb. 11	Puvis de Chavannes	Mrs. Kent Hamilton
Feb. 18	Duets and Trios of Seventeenth Century Italy	Mrs. Frederic M. Fuller Mrs. Edith Christie Gould Mr. Julius J. Blair
Feb. 25	Fitting Use of Small Decoration	Miriam R. Harris
Mar. 3	The Fusion of Eastern and Western Art	Blake-More Godwin
Mar. 10	Medieval Literature	Carl Holliday
Mar. 17	Italian Madrigals of the Seventeenth Century	Mrs. Frederic M. Fuller Mrs. Edith Christie Gould Mrs. J. Brenton Taylor Mr. Wm. A. Howell Mr. Julius J. Blair
Mar. 24	Lincoln Cathedral	Elisabeth Jane Merrill

ART LECTURES FOR STUDENTS

Thursday afternoons at 3:00 o'clock

Sept. 20	Art in Prehistoric Times	Elisabeth Jane Merrill
Sept. 27	Egypt Under the Pyramid Kings	Elisabeth Jane Merrill
Oct. 4	The Empire Period in Egypt	Elisabeth Jane Merrill
Oct. 11	Art of Babylonia and Assyria	John G. Van Deusen
Oct. 18	Persia in her Glory	Elisabeth Jane Merrill
Oct. 25	Art of the Early Greeks	Elisabeth Jane Merrill
Nov. 1	Greece in the Time of Pericles	Elisabeth Jane Merrill
Nov. 8	Three great Sculptors of later Greece— Praxiteles, Scopas, Lysippus	Elisabeth Jane Merrill
Nov. 15	Hellenistic Art after Alexander the Great	Elisabeth Jane Merrill
Nov. 22	Rome's Gift to the World in Architecture	Elisabeth Jane Merrill
Dec. 6	Rome's Gift to the World in Sculpture	Elisabeth Jane Merrill
Dec. 13	Life of the Romans as shown in the Ruins of Pompeii	Elisabeth Jane Merrill
Jan. 3	East meets West—Ravenna	Elisabeth Jane Merrill
Feb. 7	The Early Christian Church	Elisabeth Jane Merrill
Feb. 14	The Mohammedans go to Spain	Elisabeth Jane Merrill
Feb. 21	The Castle	Elisabeth Jane Merrill
Feb. 28	What the Normans gave to England	Elisabeth Jane Merrill
Mar. 6	The Crusades	Elisabeth Jane Merrill
Mar. 13	St. Francis of Assisi	Elisabeth Jane Merrill
Mar. 20	The Medieval Town—Siena	Elisabeth Jane Merrill
Apr. 3	The Italian Renaissance	Elisabeth Jane Merrill
Apr. 10	The Renaissance in Spain	Elisabeth Jane Merrill
Apr. 17	The Renaissance in the North	Elisabeth Jane Merrill
Apr. 24	The Early Renaissance in France	Elisabeth Jane Merrill
May 1	The Tudors in Art	Elisabeth Jane Merrill
May 8	Art in England under the Stuarts	Elisabeth Jane Merrill
May 15	Louis XIV and the France of his Time	Elisabeth Jane Merrill

LECTURE-RECITALS FOR STUDENTS

Friday afternoons at 4:00 o'clock

Sept. 21	Art and Music
Sept. 28	The New Musical Education
Oct. 5	The Materials of Music
Oct. 12	Rhythm, the Life of Music
Oct. 19	Harmony, the Soul of Music
Oct. 26	Melody, the Beauty of Music
Nov. 2	Folksongs from many Countries
Nov. 9	A Motive, the Germ of Music
Nov. 16	The Problem of Form: Definite hearing
Nov. 23	Thematic Development
Dec. 7	Counterpoint and Fugue
Dec. 14	The Problem of Expression
Jan. 4	Emotion in Music
Jan. 11	The Art of Interpretation
Feb. 8	Art Songs and Ballades
Feb. 15	The Classical in Music
Feb. 29	Romantic Music
Mar. 7	Descriptive and Program Music
Mar. 14	Musical History and Biography
Mar. 21	Traditional Beethoven Playing
Mar. 28	Beethoven's Fifth Symphony
Apr. 4	Counterparts among Poets and Musicians
Apr. 11	Music of the Gypsies and Liszt's Rhapsodies
Apr. 18	The Art of Song in Music and Poetry
Apr. 25	Oratorios- Bach, Handel, Mendelssohn
May 2	Modern Music and Musicians
May 9	The Orchestra and its Instruments (illustrated)
May 16	Selections from Operas

CHILDREN'S STORY HOURS

Saturday afternoons at 2:30 o'clock

Oct. 6	Benjamin West
Oct. 13	John Singleton Copley
Oct. 20	Gilbert Stuart
Oct. 27	Thomas Sully
Nov. 3	George Inness
Nov. 10	Winslow Homer
Nov. 17	Ralph A. Blakelock
Nov. 24	Frank Duveneck
Dec. 1	James Abbott McNeill Whistler
Dec. 8	Thomas W. Dewing
Dec. 15	Childe Hassam
Jan. 5	Henry W. Ranger
Jan. 12	Elliott Daingerfield
Jan. 19	Frederic Remington
Jan. 26	Horatio Walker
Feb. 2	Three Women Painters—Nourse, Beaux and Walter
Feb. 9	Gari Melchers
Feb. 16	Dwight William Tryon
Feb. 23	Gardner Symons
Mar. 1	Birge Harrison
Mar. 8	Charles W. Hawthorne
Mar. 15	Gustave Henry Mosler
Mar. 22	Frederick Carl Frieseke
Mar. 29	Robert Henri
Apr. 5	George Bellows

CHILDREN'S MUSIC HOURS

Saturday afternoons at 1:30 o'clock

Oct. 6	How Music Began; Chinese Music
Oct. 13	Japanese Music and the Koto
Oct. 20	Hindoo Musical Customs
Oct. 27	Music of the Babylonians
Nov. 3	Egyptian Music and Harps
Nov. 10	Hebrew Music and Song
Nov. 17	Music of the Greeks
Nov. 24	Singing
Dec. 1	The Harp and Irish Music
Dec. 8	The Scotch Bagpipe and Songs
Dec. 15	The Lute of Scandinavia and Christmas Carols
Jan. 5	Finland, Sibelius and Song
Jan. 12	The Trouveres and Troubadours
Jan. 19	The Minnesingers and Meistersingers
Jan. 26	Art and Music in France
Feb. 2	England and "Sumer is Icumen In"
Feb. 9	The Netherlands and the Organ
Feb. 16	Italy and Palestrina
Feb. 23	The Beginning of the Opera
Mar. 1	The Story of the Piano
Mar. 8	Russian Folksongs
Mar. 15	Music and Musicians in Spain
Mar. 22	American Songs and MacDowell
Mar. 29	American Orchestras
Apr. 5	An Opera Hour

DAILY SCHEDULES

Sundays	2:30 P. M.	Concerts for Adults
	2:30 P. M.	Junior Lectures for Children
	3:45 P. M.	Motion Pictures for Children
	4:30 P. M.	Motion Pictures for Children
Mondays	7:00 P. M.	Art History Classes
	8:00 P. M.	Lectures and Concerts for Adults
Tuesdays	2:30 P. M.	Theory of Design and Color
	2:30 P. M.	Advanced Design and Color
	7:00 P. M.	Theory of Design and Color
	7:00 P. M.	Advanced Design
	7:00 P. M.	Lettering
Wednesdays	2:30 P. M.	Painting
	7:00 P. M.	Theory of Design and Color
	7:00 P. M.	Home Decoration
Thursdays	2:00 P. M.	Theory of Design and Color
	2:00 P. M.	Advanced Design
	3:00 P. M.	Art Appreciation Talks for Students and Adults
	7:00 P. M.	Figure Drawing
Fridays	9:00 A. M.	Costume Design
	4:00 P. M.	Lecture-Recitals for Students and Adults
	7:00 P. M.	Composition
Saturdays	9:00 A. M.	Elementary Design for Children
	11:30 A. M.	Elementary Drawing for Children
	1:30 P. M.	Music Hours for Children
	2:00 P. M.	Advanced Design for Children
	2:30 P. M.	Story Hours for Younger Children
	2:30 P. M.	Junior Lectures for Older Children
	3:15 P. M.	Motion Pictures for Children

OUR FREE DESIGN CLASSES

THE Museum School of Design grows steadily in numbers and scope. 1208 students have attended the various classes during the past year. The School opens for work on Tuesday, October 2.

Those adults, High School and University students desiring to enter the classes must register on October 1.

In addition to the regular courses in Beginners and Advanced Design and Color, Beginners and Advanced Drawing, Painting, Textile Design, Interior Decoration, Costume Design and Lettering, the School now offers several courses of especial interest to the home-maker and house-wife. These include classes in Home Decoration, Needlework Design, Weaving, Furniture Decoration, Fabric Decoration, and practical Costume Design for those desiring to design clothes for themselves or others.

Miriam R. Harris has charge of the Beginners, Advanced and Applied Design and Color classes, with May Lilian Clark as assistant; Grace Rhoades Dean of the Drawing and Painting classes, with Bonnie Lemm as assistant. Robert Bronson Taylor will give a series of lessons in perspective. Mary C. Swartwout is Registrar, and Tabea Hoffman in charge of supplies. All inquiries should be addressed to Mrs. George W. Stevens, Director, or Miss Molly Ohl, Assistant.

The children of the public and parochial schools who attend the Saturday classes have been entered by the principals of their respective schools.

Tuition in all branches of the School is free and all materials are supplied to the students at cost.

LECTURES FOR MEMBERS

THREE years ago we inaugurated our Monday evening series of lectures for our members and friends as an experiment. There were those who said that in this day and age no one had time to listen to lectures, and that art lectures especially would prove unattractive. On the other hand, our varied activities conducted for children were attracting great numbers, and a few people thought that we ought at least offer the adult some intellectual food aside from our exhibitions. The response to our lecture program proved in even the first season that these latter were right, for the total attendance was well over 2500.

Most remarkable, however, is the fact that in our third season the attendance was double that of the first year. With this proof of the appreciation of the series, we have planned an attractive course for the coming months. We are fortunate in being able to include two of our trustees, Messrs. Allen A. Stockdale, and I. W. Gotshall, who have recently traveled in different parts of Europe, and bring back to us a bit of inspiration from abroad. Of the members of the staff, Mr. Godwin, Miss Merrill and Miss Harris will speak on varied art topics and Mrs. Caroline Ransom Williams, our Honorary Curator of Egyptology, will lecture on Tell-el-Amarna, the Egyptian site in which we all have a personal interest because of our Museum's connection with the excavations there.

In addition to other lectures by Toledoans, there will be a program of music on one evening of each month, presenting sixteenth and seventeenth century compositions. These recitals will be given by Mrs. Frederic M. Fuller together with Mrs. Edith Christie Gould, Mrs. J. Brenton Taylor, Mr. William A. Howell and Mr. Julius J. Blair.

The complete program for the year is published in this issue of the News. It is prepared for our members and their friends, and it is hoped that they will take full advantage of it and find it interesting and instructive.